

## Miss Lenore Ulric to Play Juliet for David Belasco

Manager Will Make His First Shakespearean Production After the Star's Appearance in Her New Play 'Kiuki.'

THERE have been various threats that David Belasco would sooner or later break into the field as a producer of Shakespeare. There have been vague rumors that he would begin with "The Merchant of Venice," with David Warfield in the leading role. Then there was talk of a play made from combining the two parts of the chronicle "Henry IV." But it seems that neither of the expected efforts will mark the debut of Mr. Belasco as a producer of Shakespeare in New York.

"Romeo and Juliet" will be his first production from the theatre of the Elizabethan poet. And what is quite as important, Miss Lenore Ulric will play Juliet. It is possible that the performance will be given later this season, although the revival may be postponed until next year in order that Miss Ulric may play Juliet all season, making a more or less whirlwind tour of the country, stopping even in such large cities as Boston and Chicago for no more than a week or two.

Miss Ulric is the star of "Kiuki," which is expected to be one of the noted comedy successes of the season. Miss Ulric never before under the management of Mr. Belasco played an out and out farcical role. She has been dramatic and in "The Son-Daughter" she was in at least one scene tragic. So she was rather by way of talking about her artistic discipline when she saw the prospect of playing Juliet. Miss Ulric, an entire season. So as a solace to her artistic pride Mr. Belasco assured Miss Ulric that her next part should be the greatest tragic role in the whole repertoire. So she will next play Juliet.

### Bernard Shaw and a Cycle.

There has always existed in the mind of Bernard Shaw an undeniable sympathy with Richard Wagner. He has written about his music, expounded his philosophy rather to justify Shavian theories to be sure, and he has been one of the most enthusiastic Wagnerites in England. Now he is to be honored in New York with the kind of a performance which has hitherto been associated only with the works of Richard Wagner.

In other words, there is to be a Shaw cycle here just as there have been Wagnerian cycles. When the Theatre Guild gives "Back to Methuselah" the play will be divided into three parts, to be acted on three successive evenings. The first two plays will be acted at a performance that begins at 8 and allows the audience time to go out for dinner and return for the rest of the programme. The other divisions of the play will be acted on the two following evenings. Only three weeks will be devoted to the play. No other dramatic performance was ever before divided in this fashion. Only the operas of the Nibelungenlied have been so performed.

The Theatre Guild will in all probability not be alone in the enterprise, which is of a most ambitious character. The sponsors of the Neighborhood Theatre have expressed a desire to share in the responsibilities as well as the glories of the scheme and it may be that other dramatic and artistic organizations will be allowed to take part. Tickets will only be sold for the entire series of representations. The date of the performances has not yet been definitely settled.

### Never Mind the Season.

Evidently the time of the year makes no important difference in the fate of the play. It is after all, in the words of a certain famous writer for the stage, the play that is the thing. "One often hears," a manager said the other day, "that this or that play was brought in at the wrong time for its public and that its fate would have been very different had it been acted earlier or later, or at all events at some other time than the date on which it actually was given. The author, the manager and the actors are often willing to let themselves be kidded by this sort of talk."

"Now as a matter of fact every season in the year is the right one for the good play, while there is no time in the world for the bad one. Brock Pemberton, for instance, produced "Enter Madame" at the middle of August when he was told by no end of wiseacres that there was nobody in town then for that kind of a play.

"It was a success from the first night and it was just as much liked in August as in November. That just happens to be a striking example of what I mean. I always smile, therefore, when I hear that this or that play which was shelved came at an inopportune season. I have not the least doubt that there are plenty of people to tell you that 'The Mask of Hamlet,' 'The Teaser' and 'The Scarlet Man' would have had a very different fate but for the unfortunate time of the year at which they were performed."

### Made in New York.

When Sam Benelli's "La Cena delle Beffe" is acted in London the play that Edward Sheldon called "The Jest" will be known as "The Love Jest," which sounds too much like a musical comedy called in from the road for a brief season at the Lyric Theatre to describe a tragedy for New York. The Catholic "Nesbitt" will have the role of the courtesan. Miss Nesbitt, who is just now one of the foremost actresses in London, made her reputation here, since she was all but unknown abroad when she was advanced to leading roles in New York. She was more or less inconspicuously attached to the Irish Players and other imported organizations before she acted in "Quinn's." She was afterward the leading actress with John Barrymore in "Justice" and played other equally important parts before returning to London. Ever since her arrival there she has been steadily advancing on the strength of her American reputation. Now she has about arrived at the top. It is not so bad after all to be appreciated even here.

### Why Bring Them Over?

Four of the members of the cast engaged by Henry W. Savage speak with such strong foreign accents that there were some humorists at the first representation who suggested that the operetta might be given in English on next Monday night. Mr. Savage took steps to protect himself against the kind of humor by announcing the revival as "International."

"Yet I could not help thinking," said a singing teacher who was in more operetta artists than any other kind "of numerous good looking young men and women who are described and pictured every week at advertising rates in the musical trade papers. It is well known that Americans have good voices. They are not unskilled as actors. In all the details that go to make up good singing players for such a work as 'Lehavi' they are or ought to be admirably qualified."

"They spend their money and the money of their friends and family and patron on foreign acts and send them away to other parts of the world on appearances and recitals in the city's concert halls. All this is in the way of preparation. There are only two or

the new "Midnight Frolic" which will open in two or three weeks.

"It is the small girl with brains and personality who is in demand," said the producer of the "Polles," regarded as one of the foremost judges of beauty in America. He added:

"The statuesque Junos that can do little but parade across the stage in fancy clothes are simply out of luck. I have found that the small girl has more nerve, more charm and more intelligence than her bigger sister."

Mr. Ziegfeld also predicted that the coming months would see lower prices in the theatre. "It seems to me that dramatic shows ought to be able to now to charge much less than they do," he said. "They have only a handful of persons in the cast and few changes of scene, yet they charge as much as the girl and music shows with their heavy expenditure."

### Commonwealth Centre Season's Programme

Following last season's success, the Commonwealth Centre announces as part of its winter programme a series of special motion pictures at the Town Hall for the fall and winter season, opening with its first showing about the middle of October.

It is the plan that these programmes shall be divided into two distinct groups. One group, which appeals particularly to young persons, as well old, will be offered on Friday afternoons. The other, more especially for adults, will be presented on Saturday evenings and will have the atmosphere of the nation from which the feature picture has been obtained.

The Friday afternoon programmes will consist of the first showings of feature stories, scenic films, subject of travel, geography, nature fables, historical events, scientific of national industry and dramatic stories of life, manners and morals in this and other countries.

The Saturday evening entertainments will present both foreign and American pictures, but the feature of the foreign productions will be that they are entirely the work of the native artists and directors of the country they represent.

## MRS. LESLIE CARTER BACK IN NEW YORK; "NEVER DID RETIRE"

Now Rehearsing for Her Appearance in 'The Circle'—Has Never Weighed of 'Zaza' and Hints at Reviving That Play.

Mrs. Leslie Carter is here in our midst, getting ready to put her fiery locks and temperament into "The Circle," and it would seem, so much alive is she to the world, even to the New York from which she has so long been absent, that she had never been away at all. In fact, Mrs. Carter said she had never meant to retire from the stage—she was simply presented with a retirement.

"After I'd appeared in a condensed version of 'Zaza' abroad," she said the other day while taking her ease in the Selwyn office, "the lights in the theatre bothered my eyes a good deal. The doctors advised me to rest them, and I did. And lo! while I was merely giving them a chance to recuperate I read in a paper abroad that I had retired, and I thought maybe I had. But here I am again—so perhaps I hadn't."

"The second good once more to see New York, which is just as beautiful, and as it is dishevelled as ever. Often I had a longing to view it again, though I can't exactly say that I was homesick, as I felt quite domesticated among the French people with whom I was living. But every time American boys came near by during the war I wanted to meet them, for I felt related to all of them. It used to make me proud to see them come marching along."

Willing to Revive "Zaza."

Mrs. Carter has the ability to breathe that radiant spirit that carried her to

the forefront of the American theatre years ago, and has a never flagging interest in the course of events, in lightning particularly, which she admits she had not had time to develop. Perhaps it is her keen appreciation of life which makes her willing once more to revive "Zaza," in spite of having acted it so often that she could almost talk it in her sleep.

"In all the performances I have given of 'Zaza,' she said, 'I've never once weariied of it. It's been a constant joy to me, just as though I were discovering some one else playing it for the first time. The same thing might be said of 'Du Barry.' I'm as fond of the part as I might be of my own sister. For it is a great love story, and, after all, that is what appeals most on the stage and keeps one's pulses in action. 'Zaza' wasn't what you might call moral—she was, well, immoral; and she didn't have much knowledge, as we consider knowledge, but she certainly knew how to love. Du Barry may have been profligate and arrogant, but she, too, could love up to the hilt. The part I'm to have in 'The Circle' cannot exactly be called romantic, but it is so brilliant and unusual that it will be a treat to play it. And of course I esteem it a privilege to appear with John Drew in Somerset Maugham's play."

Has Not Seen Miss Farrar.

"Curiously enough, I haven't seen Geraldine Farrar in the operatic version of 'Zaza,' nor did I see 'The Circle' in London—but perhaps, as you might say, it's all for the best. Much as I know I should have enjoyed both performances, I have a suspicion that seeing another person play one's part always

inevitably moulds one's interpretation of it, and I'd rather be original than anything else. Wouldn't you?"

"I haven't, however, forsaken theatre-going altogether. For I saw many plays in France and England, and I particularly admire the French school of acting—it may be called brittle and artificial, but then, most French things are precious. The stage in France is much freer of expression than here, for nothing seems able to daze the French. I'm broad minded personally, but I've heard things said in domestic circles in France—right where the children could hear them—that left me gasping for air. It's because of this very frank atmosphere that French playwrights can write in such an unhampered fashion, for nothing is taken amiss where nobody sees anything amiss."

"But the French themselves don't always enjoy the things that we sometimes think they do. One day I happened to mention casually the Polles Borgere to a typical Frenchman, who didn't know my nationality, and he exploded."

"The Polles Borgere? Pshaw! That's for Americans!"

### Miss Hibbard Reaches Goal in Chinese Role

"The Poppy God" at the Hudson has brought to Miss Edna Hibbard the longed for opportunity to play a tragic role. Beginning with "Fair and Warmer" she had pursued the lighter vein in the roles which have fallen to her lot in the theatre, but her ambition has been the portrayal of such a character as *Sue Ming*, the Chinese heroine of "The Poppy God," who learns how cruel a thing life can be before the final curtain.

Edna Hibbard was 4 years old out in Milwaukee when along came Mrs. Bertha Kallisch needing a wee tot for her play. The child's father knew some one in the company and this some one, having seen the Hibbard baby, asked to have her for the play. It seemed a big joke to Papa Hibbard, but he consulted Mamma Hibbard, and the matter was

gleefully arranged. The round faced baby made such a hit that nothing less would do Mrs. Kallisch than to have her remain in the company. So Mamma Hibbard had to pull up stakes and follow the stage career of her tiny daughter, who was so fascinated with the footlights that her future was assured. Nothing else has since satisfied Edna Hibbard. And as she grew in age and experience her thought turned to big and serious things.

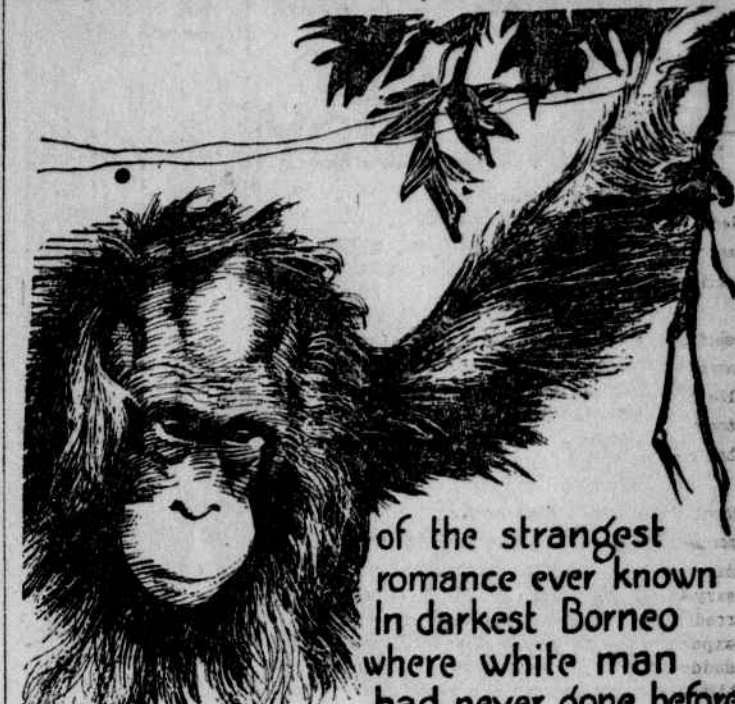
Managers laughed at her ambitions. Physically she seemed fitted for "cute"

parts, so they cast her in farce, light comedy and musical comedy, such as "Fair and Warmer," "Rock-a-Bye-Baby" and the musical version of "Baby Mine."

Last year her association with Holbrook Blinn in "The Bad Man" brought her a step nearer her goal, although that impudent ingenue was still far from the pathetic little figure in red Chinese embroideries in "The Poppy God." So it was with one very long stride that Miss Hibbard made the last lap on her road of ambition.

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THE NEWLY-FARCE  
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EVS. 8:30-10:30 MATS. WED-SAT  
JUST MARRIED  
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THE SELWYN ATTRACTIONS  
TOMORROW NIGHT AT 8:30 SHARP THE SELWYN THEATRE—THE FIRST NEW YORK PRESENTATION OF SOMERSET MAUGHAM'S REIGNING LONDON SUCCESS  
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Production designed by LIVINGSTON PLATT Incidental music by FRANKIE HARLING  
Prices: Evs. and Sat. Mat. 2.50, 2.00, 1.50 and 1.00  
Weds. Mats. Popular Scale: Orchestra 1.50 Balcony 1.00  
Sat. Evs.: 3.00, 2.50, 2.00 and 1.50

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CLARE "SWORDS" JOSE EAMES RUBEN  
by SIDNEY HOWARD  
If my productions of "Enter Madame" and "Use Your Better" appealed to you I recommend immediate reservation my latest offering, "Swords," with its beautiful setting designed by Robert Edmund Jones and noteworthy acting. There is nothing like it in New York.  
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THE GREEN GODDESS  
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